

Guitar/Vocal



Authentic
GUITAR-TAB

Edition
Includes Complete Solos

LED ZEPPELIN I



Transcribed by JESSE GRESS

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Key To Notation Symbols

Guitar

Tab

Half step bends *Whole step bends* *Extended bends* *Bend and release* *Pre-bend and release*

Hammer-on *Pull-off* *Picked slide* *Legato slide* *Quarter step bend (microtone)*

Vibrato *Vibrato with bar* *Rake or Sweep* *Vibrato bar* *Palm muting*

Percussive tone with no pitch *Accented notes* *Right hand tapping* *Artificial harmonic (with pick)* *Harmonics*

Ghost note *Tremolo picking* *Pick slide* *Unison bend* *Chord shape arpeggiation*

Dips and Dives *Melodic bending with bar* *Bent harmonics* *Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect* *When dips are used melodically, they are reflected in the traditional notation*

The image displays a series of musical staves and guitar tablature examples for various techniques. Each example is labeled with its name. The techniques shown include: Half step bends, Whole step bends, Extended bends, Bend and release, Pre-bend and release, Hammer-on, Pull-off, Picked slide, Legato slide, Quarter step bend (microtone), Vibrato, Vibrato with bar, Rake or Sweep, Vibrato bar, Palm muting, Percussive tone with no pitch, Accented notes, Right hand tapping, Artificial harmonic (with pick), Harmonics, Ghost note, Tremolo picking, Pick slide, Unison bend, Chord shape arpeggiation, Dips and Dives, Melodic bending with bar, Bent harmonics, and Flutter with bar. The notation includes standard musical symbols like notes, stems, and beams, as well as guitar-specific symbols like 'H', 'P', 'S', 'x', and 'P.M.'.

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YOUR TIME IS GONNA COME

Words and Music by
JIMMY PAGE and JOHN PAUL JONES

Slowly $\text{♩} = 76$

Organ Intro:

20

Organ Intro: 20 measures. The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Slowly' with a quarter note equal to 76 beats per minute. The instruction 'Guitar tacet' is written below the staff. The organ part consists of a series of chords and arpeggiated figures.

A tempo
Acoustic Guitar

Acoustic Guitar: A tempo. The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'A tempo'. The instruction 'mf' (mezzo-forte) is written below the staff. The instruction 'Let arpeggiated figures ring throughout' is written below the staff. The guitar part consists of a series of chords and arpeggiated figures. The chords are D, C(addD), G, G6, and No Chord. The notation includes fingerings (0, 2, 3, 2, 0, 3, 3, 0, 3, 0) and a +1/4 measure extension.

Acoustic Guitar: A tempo. The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'A tempo'. The instruction 'mf' (mezzo-forte) is written below the staff. The instruction 'Let arpeggiated figures ring throughout' is written below the staff. The guitar part consists of a series of chords and arpeggiated figures. The chords are D, C(addD), G, G6, and N.C. (No Chord). The notation includes fingerings (0, 2, 3, 2, 0, 3, 3, 0, 3, 0) and a +1/4 measure extension.

Verses 1 & 2:

Verses 1 & 2: The notation shows a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'A tempo'. The instruction 'mf' (mezzo-forte) is written below the staff. The instruction 'Let arpeggiated figures ring throughout' is written below the staff. The guitar part consists of a series of chords and arpeggiated figures. The chords are D, C(addD), G, G6, and N.C. (No Chord). The notation includes fingerings (0, 2, 3, 2, 0, 3, 3, 0, 3, 0) and a +1/4 measure extension.

1. Ly - in', cheat - in', hurt - in', that's all you seem to —
2. Made up my mind — to break you this time, — won't be so fine it's my turn — to

*div.

*Downstemmed part on 2nd verse only notated to right of / in TAB.

D
With Fill 1 (Verse 2 only)

C(addD)

G

G6

N.C.

do. —
cry. —

D

C(addD)

G

G6

N.C.

Mes-sin' a- round (with) ev-'ry guy in town, — puttin' me down — for think-in' of — some-one
Do what you want — I won't take the brunt, — it's fad-in' a- way, — can't feel you an - y

Fill 1

Pedal Steel Even gliss.
arr. for Slide Guitar Even gliss.

Tuning: ① = D

D C(addD) G G6 N.C.

heart.

D C(addD) G G6 N.C.

One of these days and it won't be-long,— you'll look for me, but ba - by, I'll be
 Peo-ple talk-in' all a-round, watch out wo- man— no long - er is the joke— gon-na be in my heart

D A(addB)/D A/D C/D G(addA)/D G/D

gone.— This is all I got - ta say to you wo - man.
 You been bad to me wo-man, but it's com-in' back home to you. — }

Fill 3

Pedal Steel
 arr. for Slide Guitar
 Tuning: ① = D

Chorus:*With Riff A (4 times)*

D **G**

Your time is gon - na come, _____

D **G**

your time is gon - na come, _____

D **G**

your time is gon - na come, _____

Riff A

Pedal Steel
arr. for Slide Guitar
Tuning: ① = D

19 21 19 17 19 14 12 14 12 14 12

D **1. G** **D/G** **D/F#**

your time is gon - na come. —

mp *R.H. T

* Chords are tapped by "patting" all 6 strings with flat right hand while the left hand holds the notes and mutes open strings.

G/B **N.C.** **2. With Fill 4** **G**

come. —

mf

Fill 4

Pedal Steel arr. for Slide Guitar

Tuning: ① = D

D **G** 11

Your time is gon - na come. No no no ba - by! _____

Pedal Steel arr. for Slide Gtr. Tuning: (1)=D

D **G**

Your time is gon - na come. No no! No no!

D **G**

Your time is gon - na come. No no ba - by!

12

Your time is gon - na come. No no no no no!

8va

17 \ 15 \ 17 24 24 24 \ 22 24 \ 22

Your time is gon - na come. No no! No no!

8va

24 \ 22 24 \ 22 24 \ 22 24 24 \ 22 24 \ 22 24 \ 22 24

No no! Your time is gon - na come. (20)

8va

19 \ 21 21 \ 19 19 19 19 \ 20 (20)

Tuning:

⑥ = D[♭] ③ = G
 ⑤ = A ② = A
 ④ = D ① = D

BLACK MOUNTAIN SIDE

Music by
 JIMMY PAGE

Moderately ♩ = 120 Harm. -----

Freetime

a tempo

Acoustic Guitar (Fingerstyle)

mf Harm. -----

Guitar is tuned 1/2 step lower on the original recording.

Enter Tablas

Rush slightly

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar fretboard diagram with six lines, showing fingerings (0, 2, 3, 4) and a barre at the 2nd fret.

Second system of musical notation. The top staff continues the melody with a triplet of eighth notes. The bottom staff shows guitar fretboard diagrams with fingerings (0, 2, 3, 4, 5, 7) and a barre at the 2nd fret.

Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with fingerings (4, 5, 12, 4, 5, 4, 5, 4, 5) and a barre at the 2nd fret.

Fourth system of musical notation. The top staff continues the melody with a triplet of eighth notes. The bottom staff shows guitar fretboard diagrams with fingerings (0, 2, 3, 4, 5, 7) and a barre at the 2nd fret.

Fifth system of musical notation. The top staff continues the melody with a triplet of eighth notes. The bottom staff shows guitar fretboard diagrams with fingerings (0, 2, 3, 4, 5, 7) and a barre at the 2nd fret.



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a guitar fretboard diagram with six lines, showing fingerings (0, 2, 4, 2, 0) and other markings like (0) and 0.



Second system of musical notation. The top staff continues the melody with triplet markings. The bottom staff shows guitar fretboard diagrams with fingerings (0, 2, 0, 4, 2, 0) and other markings like 3, 0, 2, 3, 0, 5, 0.



Third system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with fingerings (7, 2, 2, 2, 4, 0, 5) and other markings like 0, 0, 0, 0, 0, 0, 2, 0, 0, 2, 4, 0. The text "Let ring_" is written at the end of the system.



Fourth system of musical notation. The top staff continues the melody. The bottom staff shows guitar fretboard diagrams with fingerings (0, 4, 0, 2, 0, 2, 0, 3, 5) and other markings like 0, 5, 2, 2, 3, 0.



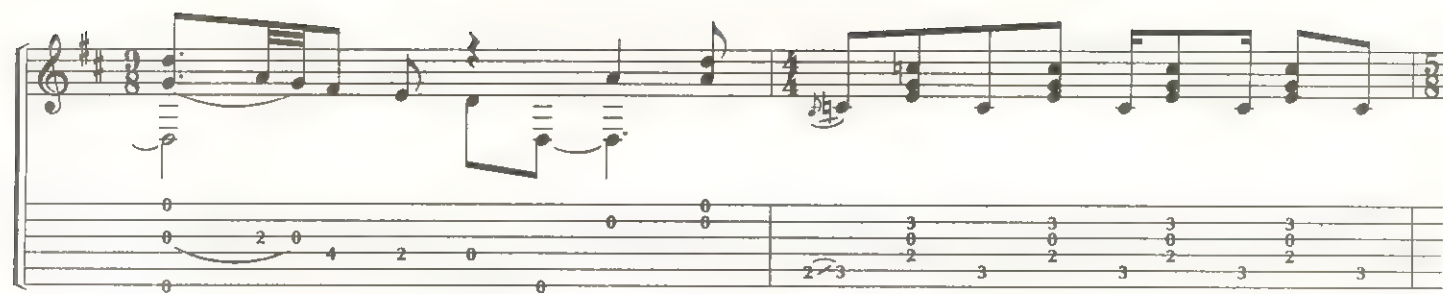
Fifth system of musical notation. The top staff continues the melody with triplet markings. The bottom staff shows guitar fretboard diagrams with fingerings (0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 4, 2, 3, 0, 2, 3, 0, 4, 2, 3, 0).

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody (treble clef, key of D major) and the guitar accompaniment (treble clef). The second system continues the guitar accompaniment with a bass line (bass clef). The third system contains the vocal melody and the guitar accompaniment. The score includes various musical notations such as notes, rests, and fingerings.

End solo

The musical score for the 'End solo' section consists of two systems. The first system shows a guitar melody in treble clef with a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, with some notes beamed together. Below the melody is a fretboard diagram for the first five frets, showing fingerings for the left hand. The second system continues the melody, which includes a triplet of eighth notes. Below the melody is another fretboard diagram, showing fingerings for the left hand. The diagram uses numbers 1-4 to indicate fingerings and '0' for natural harmonics or open strings.

The image shows a musical score for the song "The Rose Tree". It consists of three systems of staves. The first system has a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. The melody is written in eighth and sixteenth notes, with some slurs. Below the vocal line are two guitar staves. The top guitar staff contains a sequence of numbers (0, 2, 4, 4, 5, 4, 5, 7, 5, 4, 2, 0) indicating fret positions, with some numbers crossed out by diagonal lines. The bottom guitar staff contains a sequence of numbers (0, 0, 5, 0, 0, 5, 0, 5, 0, 0, 0, 0) also with some numbers crossed out. The second system shows the vocal line continuing with a whole note rest, and the guitar staves are empty. The third system shows the vocal line continuing with a whole note rest, and the guitar staves are empty.



First system of musical notation. The treble staff contains a melody with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff contains a bass line with fingerings indicated by numbers 0, 2, 0, 4, 2, 0, 0, 0, 3, 0, 3, 0, 3, 0, 3, 2, 3, 2, 3.



Second system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with fingerings 2, 0, 2, 0, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0.



Third system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with fingerings 0, 2, 0, 4, 4, 2, 4, 7, 7, 0, 7, 2, 2, 2, 4, 0, 5.



Fourth system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with fingerings 4, 4, 5, 0, 2, 0, 2, 0, 0, 2, 4, 0, 0, 0, 2, 0, 2, 0, 3, 5. The text "Let ring - - - - -" is written above the bass staff.



Fifth system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with fingerings 0, 5, 5, 0, 0, 0, 0, 0, 2, 0, 4, 2, 0, 0, 2, 0, 4, 2, 3, 0.



Sixth system of musical notation. The treble staff continues the melody with triplets and slurs. The bass staff continues the bass line with fingerings 0, 0, 2, 0, 0, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 0, 2, 0, 3, 0. The text "Segue directly to Communication Breakdown." is written above the bass staff.

COMMUNICATION BREAKDOWN

Fast Rock ♩ = 174

Intro:

(E5)

No Chord

Electric Guitar 1

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

D

A

D

ff P.M.

Electric Guitar 2

f P.M.

(E5)

N.C.

D

A

D

(E5)

N.C.

P.M.

P.M.

D

A

D

(E5)

N.C.

D

A

D

P.M.

P.M.

Verse 1:

Verse 1:

(E5)
N.C.

Hey, girl, — stop what you're do - in'. —

f PM

mf PM.

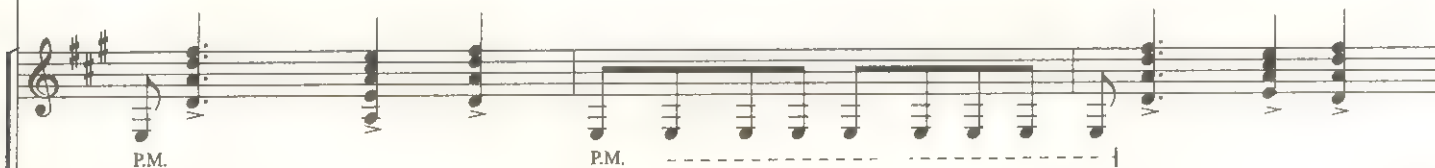
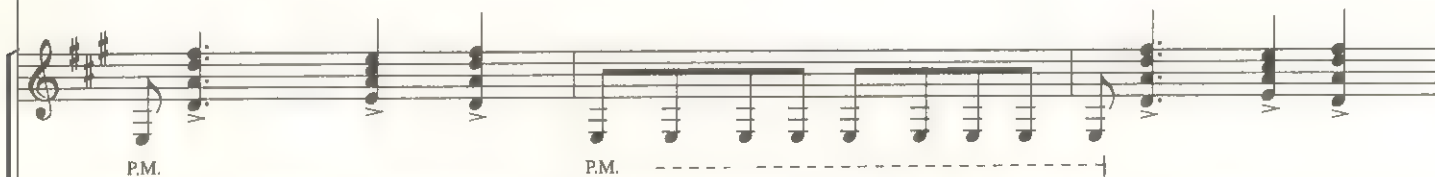
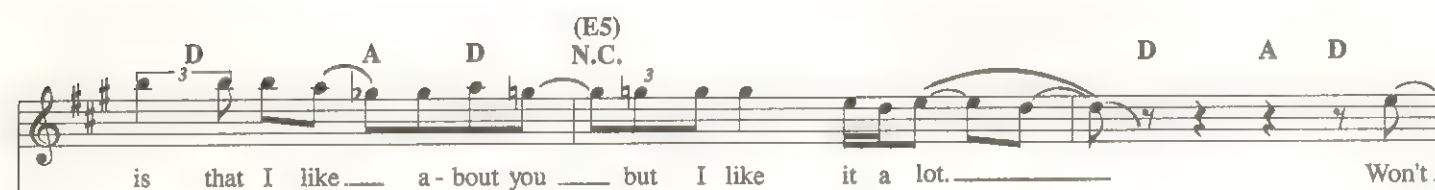
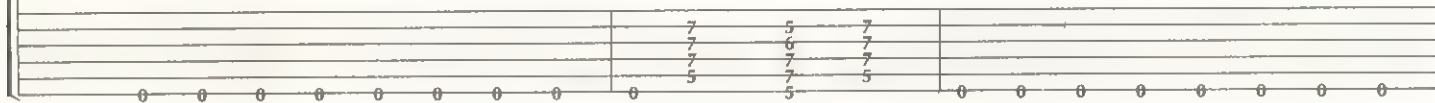
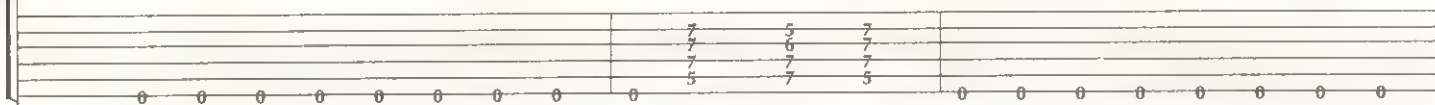
D A D (E5) N.C. D A D
 Hey, _____ girl, _____ you'll
 P.M. P.M.
 P.M. P.M.

(E5)
N.C.

D

A

D

(E5)
N.C.

(E5) N.C. D A D (E5) N.C. D A D

you let me hold you, let me feel your lov - in' charms.

P.M. P.M.

Chorus:

A5 A6 A5 A6 A5 B5 B6 B5 B6 B7 B5 B6 B5 B6 B7
 Hav - ing a , ner - vous break - down, —
 Semi P.M. ————— | Semi P.M. ————— |
 7 9 7 7 7 9 7 9 9 11 9 9 9 11 9 9 11 9 9 11 9

B5 B6 B5 B6 B7 B5 B6 B5 B6 B5 E5 N.C.

drive me in- sane.

Semi PM

Semi PM

ff P.M. Guitar 1

Guitar 2 tacit

D A D E5 D A D

P.M.

P.M.

Verse 2:

(E5) N.C. D A D E

Hey, girl, I got some-thing I think you ought

P.M.

P.M.

P.M.

*Harmonics notated in ◊ TAB

to know Hey, _____ babe, _____ I wan - na

D A D E5 **D A D**

P.M. P.M.

Rake Rake P.M.

tell you that I _____ love you so. _____

E5 **D A D**

P.M. P.M.

E5 D A D E5

I wan - na hold _____ you in my arms, _____ yeah! _

P.M.

P.M.

0 0 0 0 0 0 0 0 0 0 5 5 5 5 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7 5 5 5 5 0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9 9 9 0 0 0 0 9 9 9 9 9 9 9 9

D A D E5

I'm nev - er _____ gon - na

P.M.

P.M.

0 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0

9 9 9 9 9 9 9 9 9 9 0 0 0 0 9 9 9 9 9 9 9 9

D A D E5 D A D

let you go, yes, I like your charms.

P.M. P.M. P.M. P.M.

Rake

Chorus: A5 A6 A7 A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com-mu - ni - ca - tion break - down, it's al - ways the same.

f Semi P.M. Semi P.M. Semi P.M.

A5 A6 A6 A5 B5 B6 B6 B7 B5 B6 B5 B7 B5 B6 B7

Hav - ing a ner - vous break - down,

Semi P.M. Semi P.M.

B6 B5 B6 B7 B6 B5 E

drive me in - sane. Whoa. Suck!

Semi P.M. Semi P.M. Guitar 1 Guitar 2 tacet Even gliss.

Guitar Solo

Eruption

Frank Zappa

E **D** **A** **D**

ff (With wah fixed in treble position)

Semi-P.M. throughout

9 9 9 9 9 9 9 9 7 7 5 7
 9 9 9 9 9 9 9 9 7 7 6 7
 9 9 9 9 9 9 9 9 7 7 7 7
 9 9 9 9 9 9 9 9 5 5 5 5

[illegible][illegible]

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of two sharps (F# and C#). The guitar part includes a melodic line with a triplet of eighth notes (D, A, D) and a subsequent eighth note (E). The bass part is shown with a bass clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (12, 14, 12) and a subsequent eighth note (14). The drum part is shown with a drum clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The second system shows the guitar part with a treble clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The bass part is shown with a bass clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The drum part is shown with a drum clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The third system shows the guitar part with a treble clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The bass part is shown with a bass clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9). The drum part is shown with a drum clef and a key signature of two sharps, featuring a melodic line with a triplet of eighth notes (9, 9, 9) and a subsequent eighth note (9).

The musical score for "The Wind" by The Beatles is presented in three systems. The first system shows the guitar part (treble clef, key of D major) with a melody line and a bass line (bass clef) with fret numbers. The second system shows the bass part (bass clef) with a melody line and a guitar part (treble clef) with fret numbers. The third system shows the drum part (bass clef) with a melody line and a guitar part (treble clef) with fret numbers. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part features a prominent melody line with a key signature change to D major (two sharps) in the second system. The bass part features a steady, rhythmic pattern. The drum part features a simple, steady pattern. The score is labeled with the title "The Wind" and the artist "The Beatles".

[illegible]

A5 A6 A5 A6 A7 A5 A6 A5 A6 A7

Com - mu - ni - ca - tion break - down, —

f

f Semi P.M.

11 9 9 12 10 10 13 11 14 12 15 13 16 14 17 15

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A5 A6 A5 A6 A7 A5 A6 A5 A6 A5 B5 B6 B5 B6 B7

it's al - ways the same. — I'm hav - ing a ner -

Rush tempo

f

f Semi P.M.

18 16 19 17 20 17 19 17 17 19 17 20 20 17 (0) 19 17 19 19 18

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 7 11 7 7 7 11 7

5 5

B5 B6 B5 B6 B7 B5 B6 B7 B5 B6 B5

vous break-down, — drive me in - sane. —

8^{va}

Hold bend Rush tempo

17 20 19 17 18 17 19 +1 19 19 17 18 17 17 19 17 22 +1 22 +1 (22)

Semi P.M. — — — — — Semi P.M. — — — — — Semi P.M. — — — — —

[illegible]

Refrain:

(E5)
N.C.

D

A

D

(E5)
N.C.

3

Com-mu - ni - ca - tion break - down, —

(I want you to love me all night)

Guitar 1

loco

f

P.M.

P.M.

Guitar 2

mf

Semi P.M.

D

A

D

(E5)
N.C.

D

A

D

(I want ——— you to ——— love me ———) Com - mu - ni - ca - tion break - down,

P.M.

P.M.

P.M.

Semi P.M.

(E5) N.C. (E5) N.C.

(whoa, ah, a whoa, Com - mu - ni - ca - oh,)

P.M. P.M.

Semi P.M.

D A D (E5) N.C.

tion break - down, (I want you to love me)

P.M. P.M.

Semi P.M. P.M.

D A ³ D (E5) N.C. D A D
 (I want you to love) Com - mu - ni - ca - tion break - down, (Lead vocal ad lib simile)

P.M. P.M.

Guitar Solo

f

+1 +1 +1 +1

12 14 12 14 12 14 (14) 12 (14)

(E5) N.C. D A D

P.M.

8va

3

Hold bend Hold bend

+1/4 +1 +1 +1 +1

14 12 14 12 14 12 0 19 20 19 19 20 19

(E5)
N.C.

D A D (E5)

Com-mu - ni - ca - tion break - down,

P.M.

loco 8^{va}

Even release

+1 +1/2 +1/4 +1/2 +1/2 +1/4

0 15 22 22 20 22 20 22

D A D (E5)
N.C.

Com - mu - ni - ca -

P.M.


8^{va}

Fade out

20 17 19 17 20 17 19 17 20 17 19 17

I CAN'T QUIT YOU BABY

Words and Music by
WILLIE DIXON

Slow Blues  = 160

A Mixolydian

No Chord

No Chord

The musical score is written on two staves. The top staff is for the vocal line, and the bottom staff is for the guitar. The key signature is one sharp (F#) and the time signature is 12/8. The vocal line begins with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes, with some notes beamed together. The lyrics 'Oh, _____ I can't quit you, babe, _____' are written below the vocal staff. The guitar staff is marked 'Guitar tacet' and contains a whole rest for the duration of the vocal line. Below the guitar staff, there are three empty staves labeled 'T', 'A', and 'B' from top to bottom.

Oh, _____ I can't quit you, babe, _____

Guitar tacet

T
A
B

D9

A7

so I'm gon - na put you down ____ for a while. ____

Guitar 1

With slap echo throughout

mf 3 3 3 Hold bend

+1 5 6 5 0 (8) 5 7 5 6 (6)

D7

I said I can't quit you, babe, —

Even release

A7

I guess I got to put you down _____ for a while. _____

E7

Said you messed up_ my hap-py home, _

Db9 D9

A

Bb

made me mis-treat my on-ly _____ child. _ Yes it did, babe! _

Chorus 2:

A

Bb

A7

Db9

Oh! _____ 2. Said you know I love you ba - by,

D9

A7

my love for you, I could nev - er hide.

Even gliss.

rush

D

Oh, you know I love you, babe, —

A7

my love for you I could nev - er hide. —

E7

When I feel you near me lit-tle girl,

Oh!_____

Chorus 3:
A7

Guitar Solo

A7

D7

3
Lay back

A7 N.C.

A7 N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the key signature of one sharp (F#) and the time signature of 2/4. The second system contains the main melody with various musical notations including eighth notes, quarter notes, and rests. The third system provides the guitar accompaniment using a simplified notation system with numbers (1-10) and symbols (+1, +1/2) indicating fret positions and techniques. The score is written on a five-line staff.

A7

D7

The musical notation for the 'Lay back' exercise is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes with various bends and releases, indicated by curved arrows and the text 'Hold bend' and 'Even release'. The notes are grouped into measures, with some measures containing triplets. The exercise concludes with a final note and a double bar line.

A7

E7

D7

A7

A

B \flat

Lay back A.H.

Hold bend

Chorus 4:

A7

A

B \flat

A7

D \flat 9

When you hear me moan-in and groan-in, babe,

D9

A7

you know it hurts me deep down in-side.

D7

Oh, when you hear me moan-in and groan-in, babe,

A7

you know it hurts me deep down in-side.

E9

Oh! — When you hear me hol-ler ba-by,

D9

A7

A

Bb

don't — you — know that I'm your one de-sire. — Oh — yeah, —

Segue directly to
"How Many More Times"

N.C.

A

Bb

A

Bb

Oh!

Words and Music by
JIMMY PAGE, JOHN PAUL JONES
and JOHN BONHAM

Moderate Shuffle ♩ = 145
Intro: E Mixolydian
 Bass and Drums
 No Chord

Guitar tacet
Bass arr. for Guitar

E/D Dsus2
**With wah-wah pedal* *simile* -----
accel. with pedal *simile* -----

E Mixolydian
 * + = treble position
 o = bass position

E5

E/D D5 Dsus2

E5

mf Even gliss.

f wah-wah *accel. with pedal*

simile -----

mf Even gliss.

simile -----

N.C. gliss.

Ah.

wah-wah

ff Tremolo picking

wah-wah

mf Even gliss.

The musical score is written for guitar and voice. The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). The voice part is on a single staff with a soprano clef and a key signature of one sharp (F#). The score is divided into four measures. The first measure is a whole rest for both parts. The second measure features a vocal line with a long note on G4, marked 'Ah.' and 'wah-wah', and a guitar line with a long note on G4, marked 'ff' and 'Tremolo picking'. The third measure features a vocal line with a long note on G4, marked 'wah-wah', and a guitar line with a long note on G4, marked 'mf' and 'Even gliss.'. The fourth measure is a whole rest for both parts. The score is titled 'The Wind' and includes the instruction 'With Drum fill'.

Instrumentation: Guitar, Voice

Key Signature: One sharp (F#)

Time Signature: 4/4

Tempo: Ad libitum

Measure 1: Whole rest for both parts.

Measure 2: Vocal line: Long note on G4, marked 'Ah.' and 'wah-wah'. Guitar line: Long note on G4, marked 'ff' and 'Tremolo picking'.

Measure 3: Vocal line: Long note on G4, marked 'wah-wah'. Guitar line: Long note on G4, marked 'mf' and 'Even gliss.'.

Measure 4: Whole rest for both parts.

Additional markings: 'With Drum fill' at the end of the score.

1. How

f With semi-P.M. throughout

man - y more times, —
more — times —

treat me —
treat me the way

Continue semi-P.M.

0 7 5 7 5 0 5 7 5 5 0 7 5 7 5

you the way you wan - na do.

0 7 5 7 5 9 7 5 7 5

How man - y
Well 1

The musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord (F#4, C#5, G#4) followed by a whole rest. The second staff is a treble clef with a key signature of two sharps. It contains a melody of eighth notes: F#4, G#4, A5, G#4, F#4, E5, D#5, C#5, B4, A4, G#4, F#4, E4, D#4, C#4, B3, A3, G#3, F#3, E3, D#3, C#3, B2, A2, G#2, F#2, E2, D#2, C#2, B1, A1, G#1, F#1, E1, D#1, C#1, B0, A0, G#0, F#0, E0, D#0, C#0, B-1, A-1, G#-1, F#-1, E-1, D#-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D#-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D#-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D#-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D#-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D#-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D#-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D#-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D#-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D#-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D#-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D#-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D#-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D#-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D#-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D#-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D#-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D#-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D#-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D#-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D#-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D#-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D#-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D#-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D#-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D#-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D#-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D#-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D#-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D#-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D#-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D#-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D#-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D#-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D#-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D#-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D#-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D#-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D#-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D#-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D#-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D#-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D#-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D#-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D#-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D#-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D#-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D#-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D#-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D#-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D#-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D#-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D#-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D#-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D#-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D#-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D#-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D#-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D#-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D#-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D#-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D#-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D#-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D#-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D#-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D#-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D#-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D#-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D#-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D#-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D#-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D#-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D#-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D#-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D#-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D#-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D#-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D#-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D#-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D#-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D#-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D#-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D#-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D#-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D#-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D#-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D#-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D#-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D#-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D#-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D#-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D#-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D#-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D#-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D#-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D#-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D#-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D#-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D#-99, C#-99, B-100, A-100, G#-100, F#-100, E-

give you all my love, — please, —

Continue semi-P.M.

— please, ————— be true. —

0 7 5 7 5 0 7 5 7 5 0 7 5 7 5

D A N.C.

The musical score for 'I'll give you' is presented on three staves. The top staff is a vocal line in treble clef, key of D major (two sharps), and 4/4 time. It begins with a whole rest for four measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics 'I'll give you' are written below this staff. The middle staff is a guitar line in treble clef, also in D major and 4/4 time. It features a series of chords and melodic lines, including triplets and wavy lines indicating vibrato. The lyrics 'Let ring' and 'Resume semi-P.M.' are written below this staff. The bottom staff is a bass line in bass clef, featuring a series of notes and rests, with a blue highlight under the first two measures. The notes are 0, 7, 5, 7, 5, 0, 0, 0, 0, 2, 2, 0, 0, 7, 5, 7, 5, 0, 7, 5, 7, 0.

all I've got to give, rings, pearls,
all I've got to give, rings,

pearls, and all. all.

N.C.
I'll give you get you to - geth - er ba -
I've got to

by I'm sure sure you're gon - na

Rake

E/B

Lay back

Hold bend

D/A

Hold bend

Lay back

* Bend 2nd and 3rd strings together.

E/B

(D/A)

Bend and vibrate string behind the nut.

Bend and vibrate string behind the nut.

E/B

D/A

E/B

D/A

12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12 11

17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16

E/B

12 11 12 11 12 11 12 11 (1 2 21) 21 17 19 15 +1

17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 0

Even gliss.

D/A

(15) +1 1/2 +1 1/2 +1 1/2 17 (17) 15 15 17 17 15 15 17 15 17

17 +1 15 17 15

Hold bend

8va

E/B

874

D/A

E/B

842

Lay back

The musical score is divided into two main sections: "Lay back" and "Rush tempo".

Lay back section: This section begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, featuring a series of eighth and sixteenth notes, some with slurs and accents. Below the staff, there are two staves of tablature. The first staff of tablature includes a wavy line above the notes 17, 15, 17, 15, and (15), with a checkmark below the (15). The second staff of tablature contains a series of fret numbers: 13 12, 15 12, 15 12, 15 12, 15 12, 15 12, and 15 12. A "3" is written above the final note of the melody.

Rush tempo section: This section begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, featuring a series of eighth and sixteenth notes, some with slurs and accents. Below the staff, there are two staves of tablature. The first staff of tablature is empty. The second staff of tablature contains a series of fret numbers: 15 12, 15 12, and 15 12.

D/A

DIA
loco

824

The image shows a musical score for two sections: "D/A loco" and "Lay back".

D/A loco: The first system features a treble clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with triplets marked "3". The bass line is a single line of fret numbers: 15 12 12 15 12 12 15 12 15 (+1) 15 12 15 12. The second system continues the melody with triplets and a final triplet marked "3". The bass line continues with fret numbers: 14 12 14 12 14 12 14 14 (+1) 12 14 12 12 12.

Lay back: The third system features a treble clef with a key signature of two sharps. The melody consists of eighth and sixteenth notes, with triplets marked "3". The bass line is a single line of fret numbers: 15 12 12 15 12 12 15 12 12 12 12 15 12 15 (+1) (15).

E5

3
Hold bend
+1
12 14 15 14 (14) 12 14 12 12 12 14 12 12 14 16

3 3 3 3 3 3

9
7
0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

The image shows a musical score for 'The Wind' by John Williams. It features a piano part in treble clef and a string quartet part in bass clef. The piano part includes a wavy line above it, and the string quartet part includes a wavy line above it. The score is divided into three measures. The piano part has a key signature of two sharps (F# and C#). The string quartet part has a key signature of two sharps (F# and C#). The piano part includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The string quartet part includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into three measures.

[illegible]

[illegible][illegible][illegible]

With Violin bow, wah-wah, and
echoplex

Even gliss. Even gliss. *mp*

wah-wah Tremolo with bow

Lay back

I was a young man, I could - n't re - sist,

Lay back

start - ed think - in' it o - ver, just what I had missed.

Got me a girl and I kissed her and

Lay back

then and then... Whoops! Oh, Lord, well I

did it a-gain! Now I got - ten child-ren on my own.

I got an-oth-er child on the way, that

Even gliss.

makes e - lev - en. But I'm in

con - stant heav - en I know it's all right in my

D/E E

mind, I got a lit - tle school - girl and

D/E

she's all mine. I can't get through to her 'cause it does-n't per - mit.

Musical score for guitar and piano. The guitar part features a melodic line with slurs and a final measure with a forte (*f*) dynamic. The piano part consists of a dense texture of triplets, ending with a fortissimo (*fff*) dynamic. The bass line is a simple accompaniment of eighth notes.

Tempo 2 (♩. = ♩)

N.C.

E7+9 N.C.

E7+9

Musical score for the first vocal phrase. The vocal line includes the lyrics "Oh - Ro - sie, oh girl, oh Ro - sie,". The guitar part provides harmonic support with chords and a forte (*f*) dynamic. The bass line continues with eighth notes.

N.C.

E7+9

N.C.

E7+9

N.C.

E7+9

Musical score for the second vocal phrase. The vocal line includes the lyrics "oh girl, Steal a-way, now, steal a-way,". The guitar part provides harmonic support with chords and a forte (*f*) dynamic. The bass line continues with eighth notes.

N.C. E7+9 N.C. E7+9

steal a - way — ba - by, steal a - way. — (Ah,)

N.C. E7+9 N.C. E7+9

lit - tle Ro - bert An - tho - ny wants to come and play —

N.C. E7+9 N.C. E7+9 N.C. E7+9

why don't you come to me ba - by? Steal a - way. — Al - right!

N.C. E7+9 N.C. E7+9 N.C. E7+9

Al-right!

f +1/2 +1/2

N.C. E7+9 N.C. E7+9 N.C. E7+9

Well, they call me the hun-

N.C. E7+9 N.C. E7+9 N.C. E7+9

ter, that's my name. — They

N.C. E7+9 N.C. E7+9 N.C. E7+9

call me the hunt - er, that's how I got my fame. —

B5

Ain't no need to — hide, —

N.C.

A

G

ain't no need to run, 'cause I've

Rush tempo

ritard.

A tempo 1 (♩ = ♩.)

E5

N.C.

got you in the sights of my

Guitar tacet

gliss.

gun.

gliss.

gun.

How

f

How

N.C.

man - y more — times — barrel - house
man - y more — times —

The musical score for 'The Barrel House' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on B4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and the word 'all'. This is followed by a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lyrics 'barrel' and 'house' are placed under the first two notes of the triplet, and 'night' is under the note following it. The melody continues with a quarter note on G4, a quarter note on F#4, and a quarter note on E4. The lyrics 'long.' and 'all' are placed under these notes. The melody then rises to a quarter note on G4, a quarter note on A4, and a quarter note on B4. The lyrics 'night' and 'long.' are placed under these notes. The melody concludes with a quarter note on G4, a quarter note on F#4, and a quarter note on E4. The second system continues the melody with a quarter note on G4, a quarter note on F#4, and a quarter note on E4. The lyrics 'long.' and 'all' are placed under these notes. The melody then rises to a quarter note on G4, a quarter note on A4, and a quarter note on B4. The lyrics 'night' and 'long.' are placed under these notes. The melody concludes with a quarter note on G4, a quarter note on F#4, and a quarter note on E4. The bass line is shown in a separate staff below the melody, with notes corresponding to the lyrics: 0, 7, 5, 7, 5, 0, 7, 5, 7, 5.

How
But I've

N.C.

got to get to you ba - by.

Oh, _____ please _____ come home _____

Rake

0 7 5 7 5 0 7 0 5 7 5 0 7 5 7 5

D

A

0 7 5 7 0 0 7 5 7 5 2 2 2 0 0 0 2 2 2 0 0 0 2 2 2 0 0 0

(E5)
N.C.

I've got _____ to get you ba - by.

0 7 5 7 5 0 7 5 7 0

D

A

(E5)
N.C.

Why don't you please _____ come home?

0 7 5 7 5 2 2 2 0 0 0 2 2 2 0 0 0 0 7 5 7 5

Why don't you please

This system contains measures 1 through 6. The vocal line begins in measure 5 with a triplet of eighth notes (F#, G, A) and a quarter note (B). The piano accompaniment features a steady eighth-note bass line (F, E, D, C, B, A, G, F) and a treble line with triplets of eighth notes (F#, G, A) and quarter notes (B). Measure numbers 2, 3, 4, 5, and 6 are indicated below the piano staff.

come home. _____

This system contains measures 7 through 12. The vocal line has a half note (F#) in measure 7, followed by a half note (B) in measure 8, and then rests. The piano accompaniment continues with the same rhythmic pattern. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated below the piano staff.

Why don't you please _____ come home? _____ Home!

This system contains measures 13 through 18. The vocal line includes a triplet of eighth notes (F#, G, A) in measure 13, followed by a half note (B) in measure 14, and then rests. The piano accompaniment continues with the same rhythmic pattern. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated below the piano staff.

ritard. On cue

This system contains measures 19 through 24. The piano accompaniment features a steady eighth-note bass line and a treble line with triplets of eighth notes (F#, G, A) and quarter notes (B). The vocal line has a half note (F#) in measure 19, followed by a half note (B) in measure 20, and then rests. The system concludes with a 'ritard.' (ritardando) marking and an 'On cue' instruction. Measure numbers 19, 20, 21, 22, 23, and 24 are indicated below the piano staff.

GOOD TIMES BAD TIMES

Words and Music by
JIMMY PAGE, JOHN PAUL JONES,
JOHN BONHAM and ROBERT PLANT

Moderately ♩ = 95

Electric Intro:

Guitar 1 E5

Electric Guitar 2

*Key signature indicates E Mixolydian mode.

Verse 1:

E5 No Chord

(D)

(A)

E5 N.C. (D) (A) E5 N.C.

And now I've reached that age - I've tried to do -

(D) (A) E5 N.C. (D) (A)

(do —) all those things - the best I — can. — No

E5

N.C.

(D)

(A)

E5

N.C.

mat-ter how I try— I find my way in - to the same— old— jam.—

(D)

(A)

Chorus:

A

G

D

A

G

D

Good times, bad— times,— you know I've had— my share.— Well, my

Let ring

Let ring

Rush tempo

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

Six - teen I fell in love with a girl as sweet as could be. It

Guitars 1 & 2

4 4
2 2

11 9 11 X 4 2 4
11 9 11 X 4 2 4

2 4
2 2

11 9 11 4 2 4 2
11 9 11 4 2 4 2

F#5 E5 F#5 E5 F#5 F#5 E5 F#5 E5 F#5

on - ly took a coup - le of days— 'till she was rid of me.— She

11 9 11 4 2 4 X | 11 9 11 4 2 4 X

2 4 2 | 2 4 2

F#5

E5 F#5

E5 F#5

F#5

E5 F#5

E5 F#5

swore that she would be all mine and love me 'till the end, but

F#5

when I whis-pered in her ear I lost an - oth - er friend. Oh!

* Parenthesised notes played by
Guitar 1 only

Chorus:

B

Esus4

E

B

Esus4

E

Good times, bad times, you know I've had my share. Well, my

Electric Guitar 1

Electric Guitar 2

Let ring Let ring

C# B F# C#

wo-man left home for a brown-eyed man, but I still don't seem to care.

(F#sus4)

*Guitar Solo
With Fill 1 (8 times)*

E5 D5 A5

Fill 1

Even gliss.

Diagram 1: Musical notation for a guitar solo in E major. The solo is divided into two measures. The first measure starts with a 14-14-14 triplet, followed by a 12-14-12-14 sequence, a 15 note, and a 14(14)-12-14 sequence. The second measure starts with a 20 note, followed by a 17-17-17 triplet, and ends with a 20-17 sequence. The solo is marked with "Hold bend" and "Even release".

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, while the accompaniment is shown as a series of chords on a grand staff. The second system continues the melody and accompaniment, with the melody staff showing a key change to one sharp (F#) and the accompaniment staff showing a key change to one sharp (F#) and a time signature change to 3/4.

8th

E5 D5 A5 E5 D5 A5

loco

Rush slightly

20 20 17 17 20 17 17 19 19 19

12 12 14 12 14 12 14 12 14 12 15 12 15 12

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system continues the melody, showing a similar pattern of notes and rests. The score is printed in black ink on a white background.

[illegible]

[illegible]

know I've had my share. — Well, my wo-man left home for a brown-eyed man, — but I

Let ring

still don't seem to care. _____

Even gliss.

Detailed description: This system contains the first eight measures of a musical piece. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "still don't seem to care." are written below the first four measures, followed by a blank line. The second staff is a guitar line in treble clef, featuring a series of chords and single notes. The third staff is a guitar line in bass clef, showing a sequence of fret numbers (4, 2, 4, 2, 4, 2, 4, 2, 4, 2) for the first seven measures, followed by a glissando (gliss.) indicated by a wavy line. The fourth staff is a guitar line in bass clef, showing a sequence of fret numbers (7, 9, 7, 9, 7, 9, 7, 9, 7, 9) for the first seven measures, followed by a glissando (gliss.) indicated by a wavy line.

E5 N.C. (D) (A)

Detailed description: This system contains measures 9 through 16. The top staff is a vocal line in treble clef with a key signature of two sharps. The lyrics "E5 N.C. (D) (A)" are written above the first four measures. The second staff is a guitar line in treble clef, featuring a series of chords and single notes. The third staff is a guitar line in bass clef, showing a sequence of fret numbers (12, 15, 12, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 10, 12, 10, 12, 10, 10, 10, (10), 11) for the first 15 measures, followed by a glissando (gliss.) indicated by a wavy line. The fourth staff is a guitar line in bass clef, showing a sequence of fret numbers (9, 9, 7, 0, 9, 9, 7, 0, 5, 7, 7, 7, 7, 5, 4, 7, 4, 5, 6) for the first 15 measures, followed by a glissando (gliss.) indicated by a wavy line.

E5 N.C. (D) (A)

I know what it means to be a-lone, —

8va

Hold bend

+1 +1/2 +1 +1/2 +1 +1/2 +1

20 20 20 20 20 20 20 20

12 (12)

9 9 7 7 0 0

0 5 7 7 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I sure do wish I was at home. —

8va

loco

+1

20 20 0 0

+2 +1 +1 1/2

19 19 20 20

9 9 7 7 0 0

5 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I don't care ___ what the neigh-bors ___ say, ___

8va

17 (17)

15 15 +1 15 15 +1 15 15 +1 15 15 +1

9 9 7 7 5 7 5 4 7 4 5 6

E5 N.C. (D) (A)

I'm gon-na love ___ you each ___ and ev - 'ry day. ___

8va

(15) (15)

9 9 7 7 5 7 5 4 7 4 5 6

Begin fade

E5

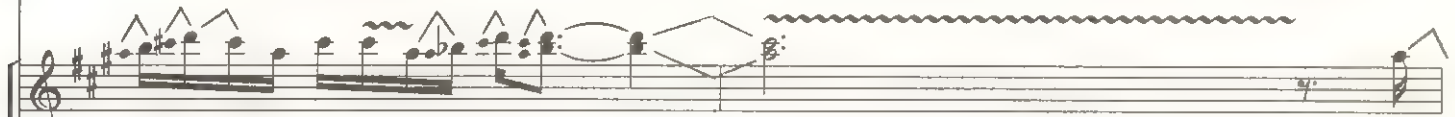
N.C.

(D)

(A)



You can feel the beat_ with- in_ my

*Hold bend*+1/2
(14)+1/2 +1/2
(14) 14+1/2
14*Bend both strings with same finger*

E5

N.C.



heart. ____



+1

15

14

12

14

12

14

12

14

12

14

12

14

12

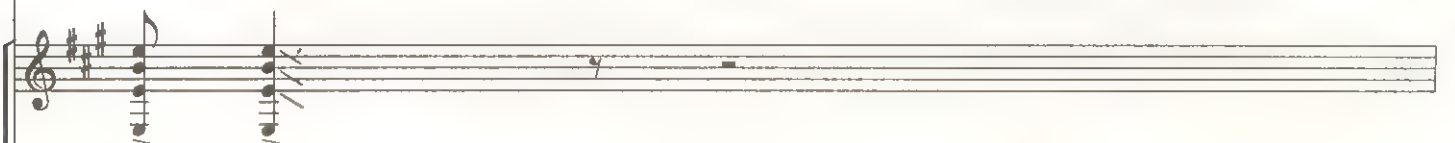
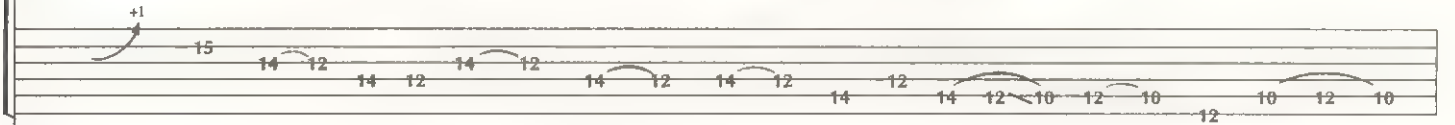
10

12

10

12

10



(D) (A) E5 N.C.

Re - al - ize — sweet — babe — we ain't nev - er gon - na part. —

10 5 (5)

7 7 7 7 5 4 7 4 5 6

Fade out

8^{va} 3

17 +1 17 15 17 15 17 15 15 16

7 7 7 7 5 4 7 4 5 6

BABE I'M GONNA LEAVE YOU

Words and Music by
JIMMY PAGE

Moderately slow with halftime feel ♩ = 138

Intro:

Am

Am7/G

Acoustic Guitar

mp Let arpeggiated figures ring throughout.

D/F# D7/F# F E Am7

Treble clef staff: Four measures of whole notes (D, D, F, E) and one measure of Am7.

Acoustic guitar staff: Arpeggiated figures for each chord. The first measure is D/F# (D4, F#4, A4), the second is D7/F# (D4, F#4, A4, G4), the third is F (F4, A4, C5), the fourth is E (E4, G4, B4), and the fifth is Am7 (A3, C4, E4, G4).

Bass staff: Fret numbers for each chord. The first measure is D/F# (2, 3, 2, 1), the second is D7/F# (0, 2, 1), the third is F (3, 2, 1, 0), the fourth is E (2, 1, 0), and the fifth is Am7 (0, 2, 2, 0, 2, 2).

Am7/G D/F# D7/F# F E

Treble clef staff: Four measures of whole notes (A, D, F, E) and one measure of Am7.

Acoustic guitar staff: Arpeggiated figures for each chord. The first measure is Am7/G (A3, C4, E4, G4), the second is D/F# (D4, F#4, A4), the third is D7/F# (D4, F#4, A4, G4), the fourth is F (F4, A4, C5), and the fifth is E (E4, G4, B4).

Bass staff: Fret numbers for each chord. The first measure is Am7/G (3, 2, 0, 3, 2, 0), the second is D/F# (0, 2, 3), the third is D7/F# (0, 2, 1), the fourth is F (3, 2, 1, 0), and the fifth is E (1, 3, 2, 1, 0).

Verse 1:
Am7

Am7/G

D/F#

D7/F#

Babe, ba - by,

ba - by, I'm gon - na leave you.

I said ba - by

you know I'm

Am7 Am7/G D/F# D7/F#

gon - na leave you.

F E F6 F E7 E

I'll leave you when the sum-mer time,

F6 F E7 E Am

leave you when the sum-mer comes a rol - lin',

Am7/G D7/F# F E

leave you when the sum - mer comes a -

80

Am Am7(no3rd) Dm(addE)/A Am Am7(no3rd) Dm(addE)/A

long.

mf

Acoustic Guitar 2

mf

3

[illegible]

Am

Am7(no3rd) Dm(addE)/A

To Coda ♪ 1 & 2

Two systems of guitar tablature for the first section of the song. Each system has a treble clef staff with a key signature of one flat and a 3/4 time signature. The first system includes a triplet of eighth notes on the first string. The second system includes a triplet of eighth notes on the first string and a 'P.M.' marking. Below each staff is a four-line guitar fretboard with numbers indicating fingerings.

Am

Am7/G

D7/F#

Two systems of guitar tablature for the second section of the song. The first system has a treble clef staff with a key signature of one flat and a 3/4 time signature, with lyrics "Ba - ba, ba, ba, ba, ba". The second system has a treble clef staff with a key signature of one flat and a 3/4 time signature, with lyrics "by, mmm ba - by I don't wan - na leave you". Below each staff is a four-line guitar fretboard with numbers indicating fingerings.

F

E

Am7

Am7/G

Two systems of guitar tablature for the third section of the song. The first system has a treble clef staff with a key signature of one flat and a 3/4 time signature, with lyrics "by, mmm ba - by I don't wan - na leave you". The second system has a treble clef staff with a key signature of one flat and a 3/4 time signature, with lyrics "by, mmm ba - by I don't wan - na leave you". Below each staff is a four-line guitar fretboard with numbers indicating fingerings.

D/F# D7/F# F E Am7

I ain't... jok - in'... wo - man I've got to... ram - ble,...

Am7/G D7/F# F E

oh... yeah,...

Am7 Am7/G D/F# D7/F#

Ba - by, ba - by... I won't be there,...

With Fill 1

Fill 1
Acoustic Guitar 2

F E F6 F E7 E

real - ly — got to ram - ble, —

F6 F 5:4 E7 E

I — can hear it cal - lin' me — the way it

Am Am7/G

used to do —

D7/F# F E D.S. al Coda

I can hear it cal - lin' me — back home —

Coda 1

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A**

With Fill 2

mp
Let ring throughout

A5(addB) **Am7(no3rd)** **Dsus4/A** **Dm/A** **A5(addB)** **Am7(no3rd)**

Fill 2

Slide Guitar (with backwards echo)

Slow even gliss. *Even gliss*

Tuning: ① =D

Dsus4/A

Dm/A

A5(addB)

Am7(no3rd)

Dsus4/A

Dm/A

85

First system of musical notation. The top staff shows a vocal line with notes and rests. The bottom staff shows a guitar line with fret numbers (0, 7, 8, 6, 2, 4, 5, 3, 7, 9, 8, 0, 7, 7, 8, 7, 7, 6). Chords are indicated above the staff: Dsus4/A, Dm/A, A5(addB), Am7(no3rd), Dsus4/A, and Dm/A.

Vocal ad lib. on D.S.



Am

Am7/G

D7/F#

Second system of musical notation. The top staff shows a vocal line with notes and rests. The bottom staff shows a guitar line with fret numbers (0, 1, 2, 2, 0, 0, 0, 0, 0, 3, 3, 0, 3, 3, 0, 2, 2, 0, 2, 2, 0, 2, 2, 0, 0, 0, 0, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Ba

by, —

C'mon,

Babe!

Acoustic Guitar With Riff A (4 times) and With Fill 4 (16 times)

f

Electric Guitar

f

Third system of musical notation. The top staff shows an electric guitar line with notes and rests. The bottom staff shows a guitar line with fret numbers (7, 7, 7, 7, 5, 5, 0, 5, 5, 0, 3, 3, 0, 3, 3, 4, 4, 4, 4, 0, 2, 2, 0, 2, 2). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Riff A

Fourth system of musical notation. The top staff shows a guitar line with notes and rests. The bottom staff shows a guitar line with fret numbers (9, 14, 14, 9, 14, 14, 9, 12, 12, 9, 12, 12, 9, 11, 11, 9, 11, 11, 7, 12, 12, 7, 12, 12, 7, 10, 10, 7, 10, 10, 7, 9, 9, 7, 9, 9). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Fifth system of musical notation. The top staff shows a guitar line with notes and rests. The bottom staff shows a guitar line with fret numbers (9, 10, 10, 9, 9, 7, 8, 8, 0, 7, 7). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Fill 4

Sixth system of musical notation. The top staff shows a guitar line with notes and rests. The bottom staff shows a guitar line with fret numbers (17, 17). Chords are indicated above the staff: Am, Am7/G, and D7/F#.

Pedal Steel
Arr. For slide gtr.
Tuning: ① = D

quick gliss

Fmaj7 **E** **Am** **Am7/G**

I'm gon - na leave you girl, —

0 0 0 0 0 0 3 3 3 0 3 3
 1 1 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 3 3 3 3

3 3 2 2 7 7 5 5 5 5 5 5
 0 1 1 0 0 0 0 5 5 0 5 5
 0 0 0 0 0 0 0 0 0 0 0 0

D7/F# **Fmaj7** **E** **Am**

oh, — Ba

To Codas 3 and 4 \oplus

0 2 2 0 2 2 0 0 0 0 0 0
 1 1 1 1 1 1 1 1 1 1 1 1
 2 2 2 2 2 2 2 2 2 2 2 2
 3 3 3 3 3 3 3 3 3 3 3 3

4 4 4 4 3 3 2 2 7 7 7 7
 0 2 2 0 2 2 0 1 1 0 5 5
 0 0 0 0 0 0 0 0 0 0 0 0

Am7/G D7/F# Fmaj7 E

by, you ——— know, I've real - ly

The first system of the musical score consists of three staves. The top staff is the vocal line, featuring a treble clef and lyrics: "by, you ——— know, I've real - ly". Above the staff are four chord labels: Am7/G, D7/F#, Fmaj7, and E. The middle staff is the guitar line, featuring a treble clef and a (h) marking. The bottom staff is the bass line, featuring a bass clef and fret numbers.

G Am (G6) Am Am7/G D9/F# D7/F#

got to leave ——— ya, ———

The second system of the musical score consists of three staves. The top staff is the vocal line, featuring a treble clef and lyrics: "got to leave ——— ya, ———". Above the staff are five chord labels: G, Am, (G6), Am, Am7/G, D9/F#, and D7/F#. The middle staff is the guitar line, featuring a treble clef and a (h) marking. The bottom staff is the bass line, featuring a bass clef and fret numbers.

Coda 2

Am Am7/G D/F# D7/F#

used to do. —

Acoustic Guitar Solo

F E Am Am7/G

The musical score for "The Wind" by George Gershwin is presented in a two-staff format. The top staff is for guitar, and the bottom staff is for piano. The key signature is D major (two sharps) and the time signature is 4/4.

Guitar Part:

- The first staff shows a guitar melody with a key signature of D major (two sharps) and a 4/4 time signature. The melody is written in a treble clef and includes a key signature change to D major (two sharps) at the beginning of the second measure. The melody is characterized by a series of eighth and sixteenth notes, with a key signature change to D major (two sharps) at the beginning of the second measure. The melody is written in a treble clef and includes a key signature change to D major (two sharps) at the beginning of the second measure.
- The second staff shows a guitar melody with a key signature of D major (two sharps) and a 4/4 time signature. The melody is written in a treble clef and includes a key signature change to D major (two sharps) at the beginning of the second measure. The melody is characterized by a series of eighth and sixteenth notes, with a key signature change to D major (two sharps) at the beginning of the second measure.

Piano Part:

- The first staff shows a piano accompaniment with a key signature of D major (two sharps) and a 4/4 time signature. The accompaniment is written in a bass clef and includes a key signature change to D major (two sharps) at the beginning of the second measure. The accompaniment is characterized by a series of eighth and sixteenth notes, with a key signature change to D major (two sharps) at the beginning of the second measure.
- The second staff shows a piano accompaniment with a key signature of D major (two sharps) and a 4/4 time signature. The accompaniment is written in a bass clef and includes a key signature change to D major (two sharps) at the beginning of the second measure. The accompaniment is characterized by a series of eighth and sixteenth notes, with a key signature change to D major (two sharps) at the beginning of the second measure.

The musical score for "I Know" by The Beatles is presented in three systems. The first system shows the vocal melody in treble clef with lyrics "I know, _____ I know, _____ I know I'm nev-er nev-". Above the melody are the chords: Am7, F/A, G7, G6, and F#m7. A 5:4 ratio is indicated above the final notes. The second system shows the bass line in treble clef, consisting of a single note (F) sustained across the measures. The third system shows the guitar line in treble clef, featuring a melodic line with a key signature change to one sharp (F#) in the final measure. Below the guitar line is a drum line with numerical notation: 1 3 2 1 1 0 0 1 0 0 0 0 4 2 4 2.

Fmaj7

E

Am

Am7/G

er nev - er nev-er nev - er gon-na leave you, babe, —

D/F#

D7/F#

F

E

Am7

I've — got - ta go a - way from this place

G6

G7

F#m7

D/F#

Fmaj7

E

I got - ta quit — you, yeah, oh, —

Am

Am7/G

D7/F#

— ba - by, ba - by, ba - by, —

F E Am Am7/G
 ba - by, — ba - by, — ba - by, —
With Fill 4

3 2 1 2 1 0 0 0 0 0 0 0 3 3 3 0 3 3
 0 1 1 0 1 1 0 1 0 0 0 0 1 1 1 0 1 1
 0 2 2 0 2 2 0 2 2 2 2 2 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 5 5 5 5
 0 5 5 0 5 5 0 3 3 0 3 3

D7/F# Fmaj7 E Am
 b - by, — oh, —
With Fill 4 *With Fill 4*

0 2 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 2 2 2 2 2 2 1 3 3 2 2 2 2 2 2 2 2 2

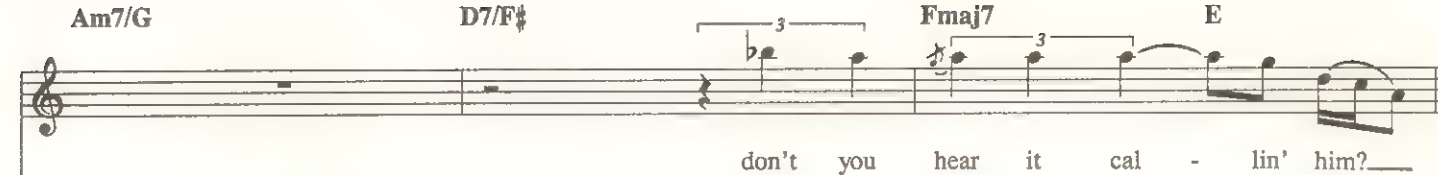
4 4 4 4 3 3 7 7 7 7
 0 2 2 0 2 0 0 1 1 0 0 0 0 5 5 0 5 5

Am7/G

D7/F#

Fmaj7

E



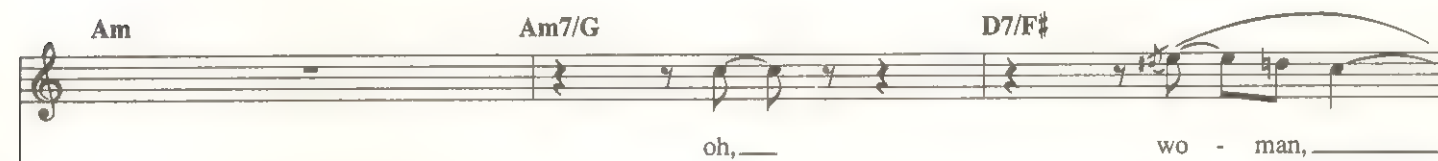
With Fill 4



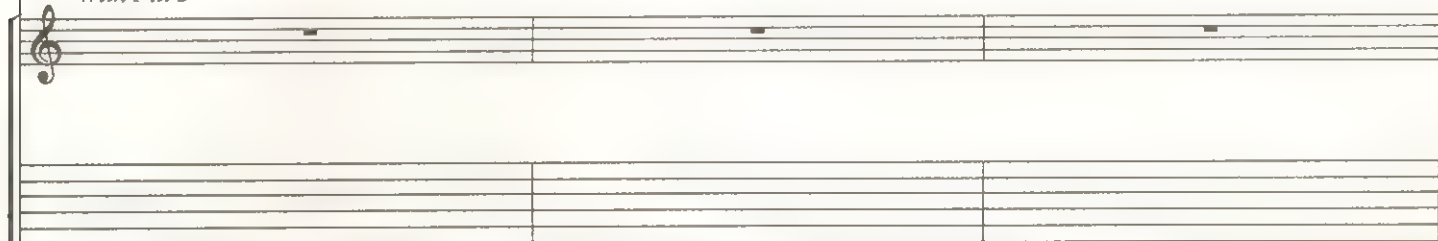
Am

Am7/G

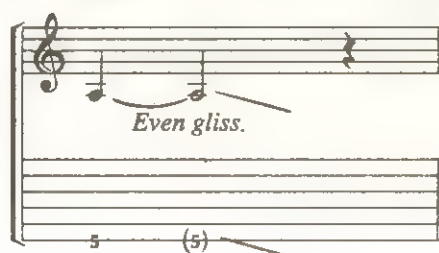
D7/F#



With Fill 3



Fill 3



F E Am7 F/A G7 G6
 wo-man, I know,

*Pedal Steel *8va*
 Arr. for Slide Guitar
 Tuning: (1) = D

19 19 17 17 19 (19)

F#m7 D/F# Fmaj7 E Am7 F/A
 I know, it feels good to have you back a -

loco

10 10 10 10 10 10

(Alternate fingering)

G7 G6 F#m7 D/F# Fmaj7 E

gain and not know_ that one day ba - by, — it's real - ly gon-na

10 12 (12) 10 12

3 5 4 6 5 4 5 2 4 2 5 4 2 3 0 2 1 0

Am7 F/A G6 G7 F#m7 D/F# F6 E

grow — yes it is, — We gon-na go walk-in' through the_ park_ ev-ry' day.

10 12 10 10 10 0 5

0 7 5 0 7 5 6 5 4 5 5 4 6 4 2 5 4 2 3 2 3 0 2 1 0

D.S.S. al Coda 3

Coda 3

Am Am7/G D/F# D7/F#

go a-way.

Acoustic Guitar Solo 2

Rake

3 3 3 3 3

7 10 0 0 7 0 7 10 0 7 0 7 9 7 7

0 2 2 0 2 2 1 2 0 3 2 0 1 2 0 3 2 0 2 1

0 2 2 0 2 2 1 2 0 3 2 0 1 2 0 3 2 0 2 1

3 3 2 2

F E Am7 F/A G7 G6

oh,

3 3

4 7 5 4 5 4 2 4 2 7 +1 7 +1 0 7 5

(b) 3 2 1 2 1 0 2 1 3 2 1 1 0 0 1 0 0 0

1 3 2 1 0 2 1 0 2 1 1 0 0 1 0 0 0

1 0 3 3

F#m7 D/F# Fmaj7 E Am7 F/A

That's when it's cal - lin' me,

7 +1 -1/2 7 7 7 7 5 x 5 5 7 5 7 7

G7 G6 F#m7 D/F# Fmaj7 E

It was real - ly

0 1/3 0 1 2 0 1 2 0 1/2 0 1 2 0

Am (Ooh,) Am7/G D7/F#

real - ly good_ you_ made me

Lay back Rake Rake Rake Rush tempo Rake Rake Rake Rake

F6(-5) E (Ooh,) Am (Ooh,) Am7/G

hap-py ev - 'ry sin - gle day. Even gliss.

D7/F#

F

E D.S. al Coda

But now, _____ I've got to go a -

Even gliss. *Even gliss.*

Coda 4 Free time

F

E7

That's when it's cal - lin' me. _____

On cue

I said that's when it's cal - lin' _____ me, _____ back _____ home. _____

snap

Slowly
A/C#

Cm6

Bm7

Bbmaj7

mp
Let ring throughout

ritard. poco a poco

mp
Let ring throughout

ritard. poco a poco

Am(addB)

Faster

Am

Am(addB)

Am

Am(addB)

Am

On cue

(Pedal Steel)

10

YOU SHOOK ME

Words and Music by
WILLIE DIXON and J.B. LENOIR

Slow blues ♩ = 155
E mixolydian

Intro:

No Chord

Electric Slide Guitar

f With distortion

Even gliss.

T
A
B

17 17 15 17 19 15 12 14 12 14 12 (12)

(A7) (E7) (A7) (E7) (B7) (A5) (G5)

You know you

Semi-P.M. throughout

17 17 16 17 15 12 11 12 10 8 9 (9) 9 9 9 8 6 7 5 4 5 9 (9) 4 3 4 9 (9) 4 3 4 0 3 5 3

(E7) (A5) (G5) (E7) (A5)(G5)

shook me, _____ you shook me all _____ night long. _____

P.M. Slow, even gliss. P.M.

0 0 2 0 0 0 3 5 3 0 7 9 9 12 9 7 (7) (4) 0 5 3

You know you shook me ba - by, you shook me all night long.

Even gliss.

[illegible]

(A7) (E7) (A7) (E7) (B7)

ba - by ba - by, please_ come home._ I have a bird_

P.M.

(E7) (A5) (G5) (E7) (A5) (G5)
 N.Q.
 that whist-les, and I have birds that sing.
 P.M. * Harm. Even gliss. P.M. +1/4
 * Harmonic results from slide hitting low E string

(E7)

(A7)

I have a bird _____ that whist - les, _____ and I have birds _____ that sing...

Even gliss.

P.M.

(E7)

(A5) (G5) (E5)

(B7)

I have a bird _____ won't do noth-in'. _____ Oh!...

P.M.

(A7)

oh! _____ Buy a dia-mond ring, _____ hey.

8va

loco

Organ Solo

(E7)

(A5) (G5) E5

A5 G5 E5

G5

mp (Without slide) *mf* *sim.*

Semi-P.M. throughout

E5 (A5) G5 A5 G5 A5 G5

Lay back slightly

2 2 4 4 2 2 0 5 2 2 4 4 2 0 5 7 5 7 7 7 9 9 7 7 5

0 0 0 0 0 0 3 0 0 0 0 0 0 5 3 5 5 5 5 5 5 0 5 3

E5 (A5) G5 E5 B7

end P.M. - 1 *Let ring* *Let ring*

2 2 4 4 2 2 5 5 2 2 5 7 2 2 0 0 1 2 2 0 0 2 2 2 0 2

0 0 0 0 0 0 5 3 0 0 5 5 0 0 0 2 2 2 2 2 2 2 2 2

A7 E7 (A7) (E7) (B7)

Let ring *Let ring*

0 0 3 4 2 2 2 2 1 2 3 4 5 5 4 5 6 2 2 2

0 0 2 3 3 4 4 5 5 4 5 6 2 2 2

Blues Harp Solo

E5 E6 E7 (A5) (G5) E5 A5 G5 E E6 E7 A G

+1/4

2 2 4 4 5 2 5 3 2 2 2 2 2 0 2 2 4 5 2 0 0 0 3

0 0 0 0 0 0 5 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 3

A5 E6 E5 (G5) A5 G (A5) A7 A G

+1/2

2 2 4 2 0 2 3 2 2 2 2 0 2 2 0 2 2 0 2 2 0 2 0

0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 E6 E7 A G E(addF#) E5 E(addF#) N.C. B7

Let notes ring

Guitar Solo

E5 E6 E7 E6 E5 E7 D7 G5 E A/E E (A5)(G5) N.C.

With Echoplex

(increase echo level)

+1 +1 +1 +1 +1 +1 -1/2

14 15 15 14 14 13 14 13 14 12 14 13 14 17 19 20

Let ring

5 (5) 3

E13sus4 E E5 A5 N.C.

Suz

A.H.

Hold bend

+1/2

+1

+1

+1

+1

+1/4

(20)

20

17 17 17

19

19 18 17

20 19 17

10 17 19 17

10 18

19

19

19

19

19

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E major, 12/8 time, and features a complex melodic line with many bends and fret numbers. The voice part is in E major, 12/8 time, and features a simple melody. The score is divided into two systems. The first system contains the main melody and a guitar solo. The second system contains the ending melody and a guitar solo.

8va

E5 E6 E5 N.C.

Hold bend

Hold bend

17 18 17 19 19 19 17 19 17 19 17 19

2 0 2 0 4 0 4 0 2 0 2 0 2 4 2 4 2 4

8va E5 E6 E5 N.C. B7

Let ring

(A7)
N.C.(E7)
N.C.

loco

pre-bend additional 1/4 step

accel.

Hold bends

B7

E7

(A5) (G5) E7

You know you shook me ba - by, you shook me all night long.

Even gliss.

With slide

gliss. A5 G5 E7

I know you real - ly, real-ly did babe. — I said you shook —

Even gliss. *With slide*

(7) (4) 2 9 7 9 9 12

0 5 3 0 0 0 0 0

A7

— me ba - by, — you shook me all — night long. —

With slide *Even gliss.* *With slide*

7 9 7 9 0 4 0 9 9 9 12 9 9 12 7 9 7

0 5 3 0 0 0 0 0

gliss.

You shook me

Even gliss.

7 (4) (2) 12 12 10 12 10 12 10

0 5 3 0 0 0 0 0

Rubato
(A7)
N.C.

B7

so hard_ ba - by Babe! Ah, ah!

Even gliss.

Without slide
With pre-echo through fine

Ah, ah! Ah, ah! Ah,

8va

ah! Ah na na!

Even release

Vocal ad lib.

Ah, _____ na na! You shook me, all _____

loco

+1 +1 +1

12 15

The first system of the musical score. The vocal line (treble clef) has a key signature of two sharps (F# and C#) and a time signature of 4/4. It contains the lyrics "Ah, _____ na na!" and "You shook me, all _____". The guitar line (treble clef) features a melodic phrase starting with a "loco" instruction, followed by a triplet of eighth notes marked with "+1" above each note. The fret numbers 12 and 15 are indicated below the notes.

_____ night _____ long! _____

A tempo

12 14 12 14

The second system of the musical score. The vocal line continues with the lyrics "_____ night _____ long! _____". The guitar line features a melodic phrase with a "A tempo" instruction. The fret numbers 12, 14, 12, and 14 are indicated below the notes.

F E7

+1/2 +1/2 +1/2

14 14 12 14 12

7 6 7 6

0 0 0

The third system of the musical score. The vocal line is empty. The guitar line features a melodic phrase with a "F E7" instruction. The fret numbers 14, 14, 12, 14, and 12 are indicated below the notes. The fret numbers 7, 6, 7, and 6 are indicated below the notes. The fret numbers 0, 0, and 0 are indicated below the notes.

DAZED AND CONFUSED

Words and Music by
JIMMY PAGE

Moderately slow ♩ = 158

Intro:

No Chord

Electric Guitar (use neck-position pickup)

mp **Harm. with wah-wah throughout* *mf* *Switch to treble pickup.*

12 12 5 5 12

Verse 1:

N.C.

Been dazed and con - fused — for so long it's not true.

Want-

Harm.

12 12 5 5 5

ed a wo - man, never bar-gained for you. —

Lots of peo-ple talk - in', few of them know —

Harm. *loco* *Harm.*

5 12 12 12

* Rock wah-wah pedal simile to the following rhythm figure. (+ = treble position, 0 = bass position)

ritard.

**Upstemmed part played through fuzztone with octave effect (8va higher). This can also be recreated with a pitch transposer.*

Verse 2:

You hurt

The musical score is arranged in three systems, each with three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The drum part uses a standard drum notation with numbers 1-4 for snare, 5-8 for bass drum, and 9-12 for cymbals. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics 'You hurt' are written below the bass staff. The score is divided into measures by vertical bar lines. The guitar part features a melodic line with some bends and a steady eighth-note accompaniment. The bass part provides a rhythmic foundation with a mix of eighth and sixteenth notes. The drum part consists of a consistent pattern of snare and bass drum hits.

— and a-bused— tell-in' all of your lies.— Run 'round sweet ba - by, Lord,— how they hypno-tize.—

P.M.

Even release

Sweet lit-tle ba - by, I don't know where you been.— Gon - na love you ba - by, here I come a -

B5 **N.C.** **B5** **N.C.** **B5** **N.C.**

gain. —

Guitars 1 and 2

Guitar 3

B5 N.C.

12 8

4 4 4 2 4 2 4 2 4

2 2 2 0 0 2 4 4 2

div.

5 7 5 7 5 7

9 9 9 9 9 7 0 14 14 12 12 (12) 14 14 12

7 7 7 7 7 0 4 4 2

*Upstemmed part with 8va fuzz

Ev - 'ry

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble clef with a key signature of one sharp. The guitar part includes fret numbers (2, 0, 4, 4, 2, 2, 0, 4, 4, 2) and a +1/2 bend instruction.

Verse 3:

day I work so hard— bring-in' home my hard-earned pay. Try to love you ba-by, but you push me a-way.—

The second system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble clef with a key signature of one sharp. The guitar part includes fret numbers (2, 0, 4, 4, 2, 2, 0, 4, 4, 2) and a +1/2 bend instruction.

Don't know where you're go-in', I don't know just where you've been; sweet lit-tle ba-by, I want—you a -

B5 N.C. B5 N.C. B5 N.C.

gain.—

Guitars 1 and 2

Guitar 3

B5

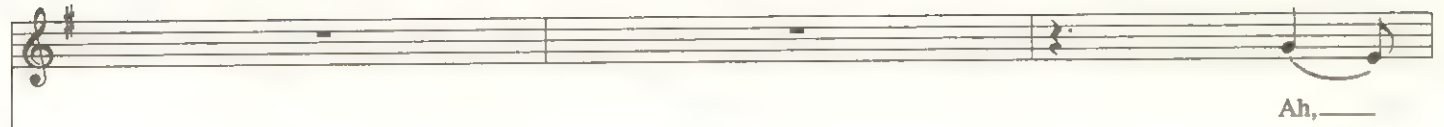
N.C.

B5

A5 N.C.

G5

N.C.



Guitar 1

div. *mf* *semi-P.M.* *semi-P.M.*

4 4 2 2 4 2 4 4 4 4 2 2 2 2 0 5 5 5 5 2 5 5 5 5 2 3 3 3 3 0

Guitar 2 with violin bow, echo and wah-wah.

5 7 5 7 5 7 3 0



3 0 3 0 7 10 7



7 10 12 14 12 10 12 10 12

ah, _____ ah, _____

14 12 10 12 10

5

ah, _____ (ah) _____

+1/2

9

Even gliss.

7

ah, _____

div.

14 10 12 7 10

14 10 12 7 10

(14)

Even gliss.

* Overdubbed fill. Tremelo with bow and wah wah.

ah, ah, ah.

Continue tremelo with bow.

14 7 10 7

12 7 7 7

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords, each marked with a piano (*p.*) dynamic. The chords in the bottom staff are labeled with numbers: 10, 7, 7, and 10.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords, each marked with a piano (*p.*) dynamic. The chords in the bottom staff are labeled with numbers: 12, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 1. The first measure of the bottom staff is marked with a *div.* (divisi) instruction.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords, each marked with a piano (*p.*) dynamic.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains four measures of whole rests. The middle staff is a treble clef with a key signature of one sharp (F#) and contains four measures of chords, each marked with a piano (*p.*) dynamic. The bottom staff is a bass clef and contains four measures of chords, each marked with a piano (*p.*) dynamic. The chords in the bottom staff are labeled with numbers: 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 1. The first measure of the bottom staff is marked with a *div.* (divisi) instruction.

Oh, _____

Guitar tacet

yeah! _____ Al - right! _____

f With wah-wah

12 12

12 14 12 14 12 14 12 14

3

+1/4

12 14 12 14 12 14 12 14

+1/4

12 14 12 14 12 14 12 14

+1/4

12 14 12 14 12 14 12 14

+1/4

12 14 12 14 12 14 12 14

15 17

Guitar Solo

Ah, ah, ah, ah, ah, ah,

+1

14 16 14 16

+1

12 14

+1

10 12

+1

8 10

+1

7 9

ah, ah, ah, ah, ah. _____

+1

5 7

+1

8 10

+1

7 9

+1

3 5

+1

2 4

+1

4 16 (0) 14

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, many beamed in groups of three. A '3rd' (triple) marking is placed above the final measure of this staff. The lower staff is a bass clef and contains a bass line with notes and rests, including some triplets. Above the bass line, there are several markings: '+1' above the first, third, and fifth measures, and 'x' above the sixth measure. The system concludes with the instruction 'Lay back' followed by a dashed line and a repeat sign.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A bracket above the first three notes indicates a triplet. A wavy line above the final note indicates a vibrato. The bottom staff is a guitar staff with a dashed line representing the nut. It contains fret numbers (0, 1, 2) and arrows indicating bends. A text annotation 'Bend string and vib. behind nut' is placed between the two staves, pointing to the first bend in the guitar staff.

8va

Musical score for '8va' featuring a treble clef staff with eighth notes and triplets, and a lower staff with fret numbers (12, 15) and a wavy line indicating a bend.

8va --- loco

Hold bend

3 3 3 3 3 3 3:2

8va

+1 1/2 +1 +1 +1 +1

8va

3 3 3 3

8va loco

+1 +1 +1 1/2 +1/2 +1 +2

8va

+2 +1 1/2 +1 1/2

First system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments, including a "loco" section and a "3" (triple) mark. The bass staff shows a fretboard diagram with numbers 17, 17, 0, 17, 15, 15, 15, 15, 12, 12, 12, and a "+1 1/2" mark.

Second system of musical notation for guitar, continuing the melodic line in the treble staff. The bass staff shows a fretboard diagram with numbers 9, 9, 9, 9, 7, 0, 4, 4, 4, 2, 0, 2, 4, 2, 0, 2, and a "+1" mark.

Third system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments, including a "Harm." (harmonic) section and a "3" (triple) mark. The bass staff shows a fretboard diagram with numbers 4, 2, 0, 2, 4, 2, 0, 2, 2, 4, 2, 4, 2, 4, 2, 0, 0, 2, 0, 2, 0, 2, 4, 2, 0, 4, 2, 0, and a "Harm." mark.

Fourth system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments, including a "div." (divisi) section and a "3" (triple) mark. The bass staff shows a fretboard diagram with numbers 9, 9, 9, 7, 6, 9, 12, 12, 12, 10, and a "div." mark.

Fifth system of musical notation for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The staff contains a melodic line with various ornaments, including a "div." (divisi) section and a "3" (triple) mark. The bass staff shows a fretboard diagram with numbers 9, 9, 9, 7, 6, 9, 12, 12, 12, 10, and a "div." mark.

oh _____ don't leave me so con - fused, _____

E D A E G

no!

B5 N.C. B5 N.C. B5 N.C.

Oh,

Guitar 1

Guitar 2

B5 N.C.

ba - by! —

div.

Upstemmed part with 8va fuzz.

Been

dazed and con-fused for so long, it's not true, — want-ed a wo-man never bargained for you. —

mp
Layback
+1/2

Guitar 3 tacet
+1/2

Take it ea-sy ba-by, let them say what they will. — (Will your) tongue wag so much when I send you the

mf
+1/2

+1/2

+1/2

+1/2

+1/2

+1/2

+1/2

B5 N.C. B5 N.C. B5 N.C.

bill? — Ooh, — yeah! — Al - right!

Guitar 1
div.

Guitar 2

B5 N.C. E5 D5 (A5) N.C. (G5)

Guitar 1
tacet

(B5) (A5) (E5) (B5) (E5) (D5)

Oh, oh, oh,

Guitar 1
tacet

oh, oh, oh, oh, oh, oh,

Guitar 1
tacet



*BABE, I'M GONNA LEAVE YOU
BLACK MOUNTAIN SIDE
COMMUNICATION BREAKDOWN
DAZED AND CONFUSED
GOOD TIMES BAD TIMES
HOW MANY MORE TIMES
I CAN'T QUIT YOU BABY
YOU SHOOK ME
YOUR TIME IS GONNA COME*

